



PHYLLIS
NEILSON-TERRY
KEITH'S

Few Days Before Christmas Relieved From Dullness by Unexpected Announcements

By JULIA CHANDLER MANZ.

Until the middle of last week indications were that the pre-holiday week in Washington theaters would find a more complete dearth of attractions than has been known upon a similar occasion for many a moon.

In New York, the theatrical capital of America, managers are sufficiently astute to make seldom a new production during the two weeks preceding Christmas, knowing perfectly well that most folk have to cut down their personal expenses in order to stretch their funds over the holiday demand. This self-denial is so general that many managers prefer to have their theaters throughout the country dark during a week of financial depression rather than play to empty seats.

So it was that it looked last week as though both the Belasco and the New National Theaters would present closed doors to the passing throng until the Christmas dinner had been forgotten, and the homecomers ready for diversion beyond the yule log of the home fireside, but the tie-up to which the snow subjected the Boston Grand Opera Company and the Pavlowa ballet on Thursday last, preventing the opening of their engagement until Friday is responsible for the presentation of the program announced for Thursday evening at the Belasco Theater tomorrow evening, when the opera will be "L'Amore dei Tre Re," the three-act tragic opera by Montemezzi, in conjunction with "Snow Flakes" from Tchaikovsky's "Nut Cracker" ballet, under the direction of Max Rabinoff, who has accomplished in the lyric and choreographic combination of the two companies under his management an offering of such artistic value that we are led to believe that Washington's generous patronage and sincere appreciation will insure it as a permanent feature of our dramatic year.

In addition to the Monday night performance another opera and ballet, not previously intended, is promised in the extended engagement over Tuesday evening when Puccini's "La Boheme" will add Maggie Teyte to the list of opera singers, while La Pavlowa and her ballet will be seen in a suite of Spanish dances.

Discovering the availability of the Belasco Theater for a portion of the current week Oliver Morosco whipped into shape the new romantic comedy he has had for some time in rehearsal, and will give its premiere in this theater on Thursday night. The piece is from the pen of Edward Childs Carpenter whose first dramatic effort, "The Dragon Fly," served as a vehicle for Minnie Seligman and William Bramwell some ten or fifteen years ago. Mr. Carpenter is a Philadelphian who has been for some years writing near-successes. His latest effort is entitled "The Cinderella Man," and Mr. Morosco is persuaded that in it the playwright has achieved his dearest ambition.

The play promises an absorbing romance, for the presentation of which Mr. Morosco has assembled a cast headed by Phoebe Foster and Shelly Hull, the latter having closed in the New York success, "Rolling Stones," in order to begin rehearsal in "The Cinderella Man." Mr. Hull will be remembered here for his excellent support of Billie Burke in "The Land of Promise," as well as in "Mind the Paint Girl."

I don't know a great deal about Miss Foster, save that she is accredited with youth, beauty, and histrionic ability to a degree. She claims New York as her home because she has lived there since early childhood although she spent a few years in New Hampshire and North Carolina preceding her New York residence.

Anyway she's an American girl whose personal success in the production of "Back Home" was in no way dimmed by the failure of the piece itself.

Oliver Morosco, the producer of "The Cinderella Man," is one of the marvels of the theatrical world because of his phenomenal rise from his boyhood career with a big circus to one of the most successful producers of the present time. His accomplishments have been acquired through a varied experience, and hard work—none of them being by any manner of means accidents.

Ten years ago when he entered the producing field he had already to his credit a most successful stock system in Los Angeles. The exigencies of office made him his own director; his own deviser of effects, and, in a larger way, his own publicist. He has written several successful plays; composed a song which netted him \$25,000; patented several stage devices; personally directed all of his New York productions, and at the same time conducted the dramatic columns of two rival daily newspapers, while remaining an active manager in these papers' collective midst.

Mr. Morosco has stood sponsor for two of the most successful productions ever placed on the American stage—"Peg o' My Heart" and "The Bird of Paradise," the latter piece playing still to capacity business, although now in its fourth or fifth season.

Aside from all this he is one of the directors of the Paramount Picture Company and has already to his credit this season's credit two distinctive New York successes in "The Unchastened Woman," in which Emily Stevens is starring, and "Sadie Love," which is serving Marjorie Rambeau as a dramatic vehicle.

And now he offers us "The Cinderella Man," which he contemplates taking into New York to the Astor Theater immediately following its three days' engagement here.

Vaudeville serves multitudinous purposes, one of the most noteworthy of which is the opportunity afforded eminent stars to make brief flutters into its Elysian fields when they have a few weeks between productions. Not

MOROSCO PREMIERE FEATURE TO PRE-HOLIDAY WEEK



PHOEBE FOSTER
BELASCO—THURSDAY—

only do the stars profit by the welcome extended them by the Keith powers that be, but the public is alike benefited, for the arrangement gives many folk chances they might not otherwise be able to afford of seeing some of the brightest luminaries of the stage.

Such an occasion is presented us this week at Keith's, where Phyllis Neilson-Terry will flash her histrionic brilliancy upon the two-a-day boards in two scenes from "Juliet," supplemented by the songs she rendered as "Tribby" in the last season's all-star production of the famous play of that title.

In a recent confab with her manager, Joseph Brooks, just after he had made arrangements for her vaudeville debut at the Keith Palace Theater, New York, the daughter of the Terry's confided:

"It's quite an awful plunge, you know, for me to go into vaudeville. I have always fought shy of the halls, and, in fact, when I make my bow to the Palace Monday I will be the first of the Terrys who has gone into the varieties. I do hope that I will like the American vaudeville audiences and that they like me. I found Americans in the theater delightfully warm and appreciative. I cannot imagine nicer audiences to play to, but I do miss the London galleryites."

"So do we," commented Manager Brooks dryly. "Our gallery now makes up the orchestra in the picture houses. When the movies came to town it was the death of the gallery in the legitimate theaters."

"Yes, I have observed; you seem to have no gallery here to speak of, and coming from London, where the gallery is such an important and demonstrative part of the audience, I certainly do miss it. London gallery is just too deliciously frank in its expression of approval or disapproval, but that fact has made us come to rely upon it for our best critics. The rule accepted is that if you can please the gallery, you are bound to please the pit and the stalls, but if you can't you have failed completely."

Everybody who has come within the radius of J. W. Cone's never-failing geniality will feel a sense of personal regret in the announcement contained elsewhere in these columns today that he has been promoted to the position of assistant general manager of the Poli circuit of theaters.

Even while we take pleasure in Mr. Poli's recognition of his ability in such substantial manner, we feel the loss of the particular brand of courtesy which he has dispensed in the Avenue playhouse since he came to us at the close of the Fosse regime, but we may solace ourselves with the assurance that Mr. Cone's new duties will bring him frequently to Washington, as well as with the announcement that a former popular theater manager of this city is to fill the place vacated by the present manager of Poli's Washington house.

James B. Fagan has dramatized Sir Gilbert Parker's novel, "The Money Master."

CALENDAR OF THE WEEK.

Belasco—Monday and Tuesday, "The Cinderella Man." National—Dark. Poli's—"Mam'zelle." Keith's—Vaudeville. Gayety—Burlesque. Cosmo—Vaudeville. Loew's Columbia—Paramount pictures.

Belasco Monday and Tuesday—Opera and Ballet.

The large audiences which have greeted the presentations of the Boston Grand Opera Company and Pavlowa Imperial Ballet Russe at the Belasco Theater have proved Washington's desire for grand opera and ballet, and have resulted in the addition of an extra performance in addition to the four originally scheduled. On Monday night, the postponed performance of "L'Amore dei Tre Re" ("The Love of Three Kings") will be given with the Tchaikovsky Christmas ballet, "Snowflakes," in the same program. These two offerings were to have been given for the initial night of the season, Thursday, but the snowstorm in New England delayed the opera-ballet train from Boston so that the Thursday night bill had to be transferred to Monday night. The opera will be given with the same cast formerly announced for Thursday, including Luisa Villani, Giovanni Jematello, George Baklanoff, Jose Maestre, Romeo Bonacini, Fely Clement and Bianca Naroya, with Roberto Moranzoni. The ballet will be given by Mile Pavlowa, Alexandre Volinine and the Ballet Russe, as well as the entire chorus of the opera. The final act is directed by Adolph Schmid as conductor.

The extra performance Tuesday night will add Puccini's "La Boheme" to the repertoire, and will introduce the noted Irish lyric soprano, Maggie Teyte, to the already distinguished list of singers heard in this engagement. Miss Teyte will have one of her most advantageous roles as Mimì, and other important assignments for the cast are Ricardo Martin, Thomas Chalmers, Elvira Amara, Jose Mardones, Paolo Ananin and Giorgio Puliti, and Roberto Moranzoni will conduct. The choreographic feature chosen to share the program with the opera Tuesday night is the new suite of Spanish dances, which Mile Pavlowa and her associates have introduced with signal success this season. The music is selected from the most famous compositions of Massenet, Mascowski and Glazounow. Adolph Schmid will conduct the ballet portion of the Tuesday night program.

Belasco—"The Cinderella Man."

"The Cinderella Man" is the title of a new four-act comedy by Edward Childs Carpenter which Oliver Morosco will present at the Belasco Theater for an engagement of three nights and Saturday matinee, beginning on Thursday of this week with a cast of players including Phoebe Foster, Shelly Hull, Frank Bacon, Reginald Mason, Charles Lane, Hubert Wilke, Theodore Babcock, William Yerance, Lillian Dix and others. The essence of romance, not the romance of sentimental books, but the real romance of life, is the theme around which the story of the play is woven. The author has taken Marjorie Caner for his central character. She has just lost her mother. She does not know her father, her parents having been separated, and has lived abroad practically all the years of her short life, daintily reared by a loving mother, and surrounded by all that great wealth and unquestioned social position can command. At the opening of the play she has, owing to the death of her mother, come to America and her father. Morris T. Caner is a man of power and unbounded ambition who is numbered among the builders of the nation's wealth. Father and daughter clash almost at once and Marjorie, with inherited self-assurance, draws away from the intimate friend, companion, father who offer her their sympathy. Among these latter are a famous musician, an eminent lawyer and a celebrated physician. In her desperate loneliness she seeks in other souls for companionship and, in that daring manner natural to her, meets Anthony Quintard, a par-

ticularly brilliant young writer of good family, but poor. In him she finds her comrade, friend, and finally he becomes to her just the one man in the whole wide world. Their unconventional meeting is severely misunderstood, and the various episodes through which they pass in their endeavors to attain conjugal bliss is the cause of many humorous situations. The scenes of the play are laid in New York City.

Poli's—"Mam'zelle."

A farce-comedy of bright lines and clever situations will be this week's offering of the Poli Players. It is "Mam'zelle," an entertainment entirely new to Washington, but one which has delighted Mr. Poli's stock patrons in every city where it has been presented. The story of "Mam'zelle" concerns the adventures of a pretty little milliner whose ambition it is to become a famous comic opera star. Mam'zelle is offered the co-operation of an influential theatrical magnate, provided she will endeavor to win the jealous wife of an elderly married man. This married man, Tupper, is devoted to his wife, and

the clown seal: the organ recitals and the Pathe pictorial.

Only two performances will be given Christmas day, the matinee occurring at 3 p. m. instead of 1:15, and the evening performance at the regular time.

Gayety—Burlesque.

"Around the world" comes to the Gayety this week with Dave Marion, known the country over as "Snuffy, the Cabman" in the principal role. Mr. Marion offers a complete story or plot, which he is said to carry out without injury to the comedy situations which are the paramount object of the performance. Mr. Marion writes all of his own plays, composes his own music, designs the scenery and costumes, with the assistance of his wife Agnes Behler. He is also his own stage director, and producer of all musical and dance numbers, and he personally manages every performance. "Around the world" is a spectacular scenic production. There are eleven scenes in two acts, depicting a picturesque spot in the interior of almost every country on the face of the earth, with climatic changes and natural en-

slisting of the famous Japanese actor, Sumazo Hayakawa, and James Neill, Jack Dean, Hazel Childers, Dana Oug and other players of prominence.

Cosmo—Vaudeville.

The Seven Castaluccia, melodic comedians, in a composite act of melody, vocal and instrumental, with brass and string instruments, and a bit of refined burlesque will be the headliner of the bill at the Cosmo Theater this week. Edward Vandergrieff and company will figure in the bill for the first half of the week in an exhibition of a modern Hercules juggling heavy weights from cannon balls up to top buggies. Elliott, Fessett and Fleming will present the comedy playlet, "The Night of the Fourth," not a patriotic offering; Dave Roth, the one string violinist, will offer a surprise; Silbers and North will give their character study, "The Bashful Pair;" McGowan and Gordon will intersperse "nut" comedy with songs, dances and dialogue, and the Hearst-Bell news pictures will lead the added attractions.

The photoplay offering for the first



WILLIAM
FAIVERSHAM
BELASCO—NEXT WEEK



JULIA
SANDERSON
NATIONAL
NEXT WEEK



PHOEBE FOSTER
BELASCO—THURSDAY—



J. W. CONE
MANAGER OF POLI'S

wishes to teach her a lesson. The little milliner consents to the plan and proceeds to make love to old Tupper, with the result that Mrs. Tupper discovers very soon that she really cares for her husband.

The story begins in Tupper's home, and from there the audience is taken for a joy ride of fun to the stage entrance of the theater, then to the theater itself, during the performance of a play. One attractive scene takes place on Pennsylvania avenue with the Capitol in the distance. The final act is staged in Mam'zelle's apartments.

Florence Rittenhouse will be seen in the title part, while A. H. Van Buren will be seen in the leading male role. There will be no performance on Monday night as Poli's Theater has been rented to the members of the National Press Club for their own minstrel show. There will be the regular performance at all other times during the week, however, including the Monday matinee.

Patrons holding reservations for Monday night may change them for any other performance of "Mam'zelle" during the week.

Mam'zelle is being advertised as "A Play of Surprises."

Keith's—Vaudeville.

Song and dance and romance are the prime elements in the Keith bill this week, at the head of which, in her American vaudeville premiere, will be Phyllis Neilson Terry.

Miss Terry is noted as the greatest of "Tribby," not only because of her beauty and histrionic gifts but, largely, for the reason that she is the only star ever in the role that could sing the interpolated songs that Svangali hypnotized the heroine into singing. She came to this country to play the part in the American all-star revival of the du Maurier drama, under the management of Joseph Brooks. Her vaudeville offering is in three parts, or scenes. In the first she appears as "Tribby" in a let-ter from Jesse L. Lasky to W. W. Hodkinson, president of the Paramount Pictures Corporation, that great producer stated that he considers "The Cheat" the most magnificent production that has been presented under his name. In "The Cheat" Miss Ward is seen as an extravagant, frivolous member of Long Island's smart set. She unfortunately gambles and loses a \$10,000 Red Cross fund entrusted to her care. How she secures the money from a wealthy Japanese, and in attempting to repay arouses his anger and is branded on the shoulder with a red-hot iron, are but a few of the thrilling incidents.



Fanny Ward
LOEW'S COLUMBIA



Dave Marion
Gayety



GIOVANNI ZENATELLO
BELASCO
TOMORROW NIGHT

viroment of each country in evidence. Remarkable opportunities for scenic and costume effects are offered. In the supporting cast will be found Barney Fagan, Frank Shand, James Detrich, Alf Harrington, Agnes Behler, Henrietta Byron, Inez Devander, Rosie Mack, Miltie Bartoletti, the European dancer, "The Arion Four," in songs and comedy; and a "Marion Chorus" composed of twenty-five girls. A number of vaudeville specialties will be introduced during the action of the performance.

Columbia—Paramount Pictures.

The first three days of this week, beginning on Monday morning, Maclay Arbuckle will be seen on the screen of Loew's Columbia Theater in the title role of "The Reform Candidate." The story was originally written by Maclay Arbuckle in collaboration with Edgar A. Guest, and served as a vehicle for Mr. Arbuckle on the legitimate stage for several seasons.

Fanny Ward, the celebrated actress, will be seen the last four days of the week, beginning on Thursday morning in a lavish production from the pen of Hector Turnbull, "The Cheat." In a letter from Jesse L. Lasky to W. W. Hodkinson, president of the Paramount Pictures Corporation, that great producer stated that he considers "The Cheat" the most magnificent production that has been presented under his name.

SUNDAY PLAYBILLS.

Keith's—Vaudeville.

At Keith's Theater today, at 2 and 5:15 p. m., the bill will present George Macfarlane, the Bell Company in "The New Producer," Violet Dale, Fred Hallen and Mollie Fuller, Lulu McConnell and Grant Simpson in "At Home," Maria Lo's Living Porcelain, Haydn, Borden and Haydn, the five Belmonts, and other features of the past week.

A new bill will be presented for the last half of the week, beginning with the matinee Christmas Day.

Gayety—Burlesque.

The specially arranged program for today's performance at the Gayety by the "Maid of America" Company will include, in addition to a two-act musical melange, entitled "The Girl from Starland," specialties by Messrs. Hall and Barclay as "The Snowman and Steve," assisted by the chorus; Barney Norton and Ruth Noble, the Temple Quartet, Hawaiian instrumentalists and singers, and an operatic specialty. Fifteen musical numbers will be rendered by the company.

J. W. CONE TO BE ASSISTANT TO THATCHER

After six months of successful management of Poli's in Washington, J. W. Cone, resident manager, is to be promoted to the post of assistant to General Manager Thatcher, at the beginning of the new year. During his stay in Washington Mr. Cone has made many friends for the Poli house, and has maintained a higher standard of excellence at the Avenue stock theater than at any other period in its history, since Mr. Thatcher gave up the post of resident manager to become general manager of the Poli circuit.

The promotion of Mr. Cone is in line with Mr. Poli's policy, as exemplified in the case of Mr. Thatcher. The young resident manager has made good with a will, and he is now to have the commission of going wherever the occasion demands, to raise the standard of Poli stock theaters.

While Mr. Cone's successor in Washington has not yet been announced, it is understood that Mr. Poli is negotiating with a prominent stock manager, who is well known in Washington, and it is expected that an announcement of his engagement to direct the policy of the Poli Players under Mr. Thatcher's general supervision, will be made within the next ten days.

After he leaves Washington, Mr. Cone's headquarters will be in New York and New Haven.

Queer Neglect.

"L'Enfant Prodigue" had so cordial a reception when it was revived at the Duke of York's Theater, the wonder grows why managers have allowed it to remain full four and twenty years, completely neglected. We have, meanwhile, seen nothing to compare with it in the way of a pantomime play. Probably the musical accompaniment which so delicately points each sentence had much to do with its popularity. Landon Ronald played the piano part again at the first performance—just for old time's sake. Twenty-four years ago he was a different youngster, and glad of the job, which he stuck to for months. Now he is an important person in the musical world. He is a son of Henry Russell, who wrote "Cheer, Boys, Cheer."